Psalm 151: The Supernumerary Psalm of David

詩篇一百五十一篇：大衛的編外之詩

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I. Introduction 導論

The Book of Psalms, as transmitted in the Masoretic Text (MT) and received in the vast majority of Protestant and Catholic Bibles, concludes with Psalm 150 — a doxological crescendo of universal praise in which "everything that has breath" is summoned to glorify YHWH. The Psalter thus appears to close with finality: one hundred and fifty psalms, no more and no less. Yet this neat boundary is, in fact, a boundary drawn by one particular textual tradition. Beyond it lies a psalm that has existed for millennia in both Greek and Hebrew witnesses — Psalm 151.

在馬索拉文本（MT）所傳遞的傳統中，也即絕大多數新教與天主教聖經所收錄的版本裡，詩篇止於第一百五十篇——一首以全然的讚美作為高潮的頌榮詩，呼召「凡有氣息的」都來讚美耶和華。詩篇由此看似以一種終結性的姿態收束：整整一百五十篇，不多也不少。然而，這道整齊的邊界，實際上僅是某一特定文本傳統所劃定的界線。在此邊界之外，尚存一首流傳數千年之久的詩篇——無論在希臘文抑或希伯來文的文獻見證中皆有其蹤跡——那便是詩篇第一百五十一篇。

Psalm 151 has been known to the Eastern Orthodox churches for centuries through the Septuagint (LXX), the ancient Greek translation of the Hebrew Scriptures produced in

Alexandria beginning in the third century BCE. In the Septuagint, this psalm appears immediately after Psalm 150, complete with a superscription that self-consciously declares it to be "outside the number" (ἔξωθεν τοῦ ἀριθμοῦ) — an extraordinary piece of editorial candour acknowledging that this composition, though preserved and cherished, stands apart from the canonical count of one hundred and fifty.

詩篇第一百五十一篇經由七十士譯本（LXX）——即自公元前三世紀起於亞歷山大城所翻譯的希伯來經卷之古希臘文譯本——在東正教各教會中流傳已有數百年之久。在七十士譯本中，此詩緊接於第一百五十篇之後，並附有一段標題（superscription），自覺地聲明此詩「在編號之外」（ἔξωθεν τοῦ ἀριθμοῦ）——此乃一段極為罕見的編輯上的坦誠之辭，承認這首詩作雖被保存和珍視，卻獨立於一百五十篇的正典計數之外。

The significance of this psalm was dramatically amplified in 1956 when J. A. Sanders identified a Hebrew version of Psalm 151 among the Dead Sea Scrolls, specifically in the great Psalms Scroll from Cave 11 at Qumran (11QPs^{a}, also designated 11Q5). The Hebrew text proved to be considerably longer than the Septuagint version, and scholars quickly recognized that the Greek Psalm 151 was in fact an abbreviation — a compression of what had originally been two distinct compositions, now conventionally labelled Psalm 151A and Psalm 151B. This discovery demolished the long-held assumption that Psalm 151 was a late Hellenistic composition; it was, in fact, rooted in a Hebrew Vorlage of considerable antiquity.

這首詩篇的重要性在一九五六年因 J. A. 桑德斯（J. A. Sanders）的發現而大為提升：他在死海古卷中辨識出詩篇第一百五十一篇的希伯來文版本，具體出處為昆蘭第十一洞穴（Cave 11）的大詩篇卷軸（11QPs^{a}，亦標記為 11Q5）。該希伯來文本較七十士譯本顯著為長，學者們迅速辨認出：希臘文的詩篇一百五十一篇實為一種縮寫——是將原本兩首獨立的詩作壓縮而成的結果，如今學界慣稱之為詩篇 151A 與詩篇 151B。此一發現徹底推翻了長期以來認為詩篇一百五十一篇乃晚期希臘化時代作品的假設；它實際上根植於一份相當古老的希伯來文底本（Vorlage）。

This essay will present the full text of Psalm 151 in both its Septuagint and Dead Sea Scrolls recensions, providing transliteration, translation, and a verse-by-verse exegesis that attends to both the linguistic details and the theological substance of each line. In doing so, we shall observe how this "extra" psalm — far from being a mere curiosity or appendix — offers a theologically rich, first-person meditation on divine election, the insufficiency of outward appearances, and the sovereignty of God who sees, hears, and chooses according to his own purposes.

本文將完整呈現詩篇第一百五十一篇在七十士譯本與死海古卷兩種文本校訂版（recensions）中的全文，並提供音譯（transliteration）、翻譯，以及逐節的釋經（exegesis），同時關注各行的語言學細節與神學實質。藉此，我們將看到這首「編外」的詩篇——遠非僅是一則趣聞或附錄——如何提供了一篇神學上極為豐富的第一人稱默想，論及神聖的揀選、外在表象的不足，以及那位按其自身旨意觀看、傾聽並揀選的上帝之主權。

II. Psalm 151 in the Septuagint (LXX)

貳、七十士譯本中的詩篇第一百五十一篇

The Septuagint version of Psalm 151 is a compact, seven-verse poem with a superscription. It narrates David's youth, his anointing, and his victory over Goliath, compressing the entire arc of 1 Samuel 16–17 into a brief lyric testimony. Below is the Greek text with transliteration, English translation, and verse-by-verse exegetical commentary.

七十士譯本中的詩篇第一百五十一篇是一首簡潔的七節詩歌，附有標題。它敘述了大衛的年少時期、受膏，以及戰勝歌利亞的經過，將撒母耳記上第十六至十七章的完整敘事弧線壓縮為一段簡短的抒情見證。以下為希臘文原文、音譯、英文翻譯，以及逐節的釋經注釋。

Superscription 標題

Greek 希臘文:

Οὗτος ὁ ψαλμὸς ἰδιόγραφος εἰς Δαυίδ καὶ ἔξωθεν τοῦ ἀριθμοῦ· ὅτε ἐμονομάχησεν τῷ Γολιάδ.

Transliteration 音譯:

Houtos ho psalmos idiógraphos eis Dauíd kaì éxōthen toû arithmoû; hóte emonómakhēsen tō͡ Goliád.

English Translation 英文翻譯:

This psalm is an individual composition of David, outside the number; when he fought Goliath in single combat.

中文翻譯:

此詩為大衛的親筆之作，在編號之外；乃他與歌利亞單獨交戰之時所作。

Exegesis 釋經:

The term **ἰδιόγραφος** (*idiógraphos*) is of particular interest. Compounded from **ἴδιος** (*ídios*, "one's own") and **γράφω** (*gráphō*, "to write"), it literally means "written in one's own hand" — an autograph, a personally authored text. This word is rare in biblical Greek and signals a claim of direct Davidic authorship, not merely Davidic attribution. The Septuagintal editor thus simultaneously asserts that this psalm is genuinely David's own composition and concedes that it falls "outside the number" (**ἔξωθεν τοῦ ἀριθμοῦ**), that is, beyond the established count of 150. This dual gesture — authentication paired with marginalization — is almost paradoxical: the psalm is authentic yet supernumerary, genuine yet extra. The phrase **ἐμονομάχησεν** (*emonómakhēsen*), from **μονομαχέω** (*monomakhéō*, "to fight in single combat"), directly evokes the Graeco-Roman vocabulary of the duel, situating the David-Goliath encounter within a framework

immediately intelligible to Hellenistic audiences. It is worth noting that this martial framing in the superscription foregrounds the combat narrative of verses 6–7, even though the psalm's theological centre of gravity arguably lies in the anointing of verses 3–5.

ἰδιόγραφος（*idiógraphos*）一詞尤為值得注意。它由 **ἴδιος**（*ídios*，「自己的」）與 **γράφω**（*gráphō*，「書寫」）複合而成，字面意思是「親手書寫的」——即一份親筆文件、一篇親自撰寫的文本。此詞在聖經希臘文中極為罕見，表明的是一種大衛直接著作權的宣稱，而非僅僅是歸屬於大衛名下。因此，七十士譯本的編者同時做了兩件事：一方面宣稱此詩確為大衛的親筆之作，另一方面又承認它落在「編號之外」（**ἔξωθεν τοῦ ἀριθμοῦ**），亦即超出了既定的一百五十篇計數。這一雙重姿態——既認證又邊緣化——幾近悖論：此詩既真實又為編外，既正統又多餘。**ἐμονομάχησεν**（*emonómakhēsen*）一詞，源自 **μονομαχέω**（*monomakhéō*，「單獨交戰」），直接援引了希臘羅馬世界中決鬥的語彙，將大衛與歌利亞的對決置於希臘化時代讀者一望即知的語境之中。值得注意的是，標題中的這一尚武框架突出了第六至七節的戰鬥敘事，儘管此詩神學上的重心可以說落在第三至五節的膏抹經文中。

Verse 1 第一節
Greek 希臘文：

Μικρὸς ἤμην ἐν τοῖς ἀδελφοῖς μου καὶ νεώτερος ἐν τῷ οἴκῳ τοῦ πατρός μου· ἐποίμαινον τὰ πρόβατα τοῦ πατρός μου.

Transliteration 音譯：

Mikròs ḗmēn en toîs adelphoîs mou kaì neőteros en tō̧ oíkō̧ toû patrós mou; epoímainon tà próbata toû patrós mou.

English Translation 英文翻譯：

I was small among my brothers, and the youngest in my father's house; I tended my father's sheep.

中文翻譯：

我在兄弟中間最為幼小，在父親的家中最為年輕；我牧養父親的羊群。

Exegesis 釋經：

The psalm opens with David speaking in the first person — a feature that makes it unusual within the Psalter, where first-person narrative recounting of biographical events is rare (most psalms use first-person address to God rather than autobiographical narration). The adjective **μικρός** (*mikrós*, "small") carries both physical and social connotations: David was small in stature, small in standing, small in the estimation of his household. The comparative **νεώτερος** (*neóteros*, "younger") reinforces this: in the patriarchal world of ancient Israel, the youngest son occupied the lowest rung of domestic hierarchy. The threefold repetition of the possessive **μου** (*mou*, "my") — my brothers, my father's house, my father's sheep — anchors David firmly within the familial and pastoral setting from which God will soon extract him. The imperfect tense **ἐποίμαινον** (*epoímainon*, "I was tending") conveys ongoing, habitual action: this was David's daily lot, his established identity before divine intervention disrupted it. Theologically, the verse establishes the topos of divine reversal — the election of the lowly — that runs through the entire psalm and indeed through the broader biblical theology of chosenness (cf. 1 Samuel 16:7, 1 Corinthians 1:27–28).

此詩以大衛的第一人稱敘述開篇——這一特徵使其在詩篇中顯得獨特，因為在詩篇中，以第一人稱追述個人傳記事件的情形甚為少見（多數詩篇中第一人稱的用法乃是向上帝的祈禱或讚美，而非自傳式的敘述）。形容詞 **μικρός**（*mikrós*，「幼小的」）兼具體格與社會地位的雙重含義：大衛在身量上渺小，在地位上低微，在家族的評價中微不足道。比較級 **νεώτερος**（*neóteros*，「更年幼的」）進一步強化了這一點：在古代以色列的父權制社會中，

最幼的兒子佔據家庭等級中最低的位置。所有格代詞 **μου**（*mou*，「我的」）三度重複出現——我的兄弟、我父親的家、我父親的羊——將大衛牢牢地錨定在那個家庭與牧羊的場景之中，而上帝即將從那裡把他提拔出來。未完成時態（imperfect）**ἐποίμαινον**（*epoímainon*，「我正在牧養」）傳達出持續性的、習慣性的動作：這是大衛每日的分內之事，是他在神聖介入打破一切之前既定的身分。在神學上，此節確立了貫穿全詩乃至貫穿整部聖經揀選神學的主題——神聖的逆轉，即對卑微者的揀選（參撒母耳記上十六章七節、哥林多前書一章二十七至二十八節）。

Verse 2 第二節

Greek 希臘文：

αἱ χεῖρές μου ἐποίησαν ὄργανον, οἱ δάκτυλοί μου ἥρμοσαν ψαλτήριον.

Transliteration 音譯：

hai kheîrés mou epoíēsan órganon, hoi dáktyloi mou hérmosan psaltérion.

English Translation 英文翻譯：

My hands made a musical instrument, and my fingers fashioned a lyre.

中文翻譯：

我的雙手製作了樂器，我的手指調製了琴弦。

Exegesis 釋經：

This verse introduces the motif of David as musician — the sweet singer of Israel (2 Samuel 23:1), the young harpist summoned to soothe Saul's tormented spirit (1 Samuel 16:14–23). The parallelism is synthetic: **χεῖρες** (*kheîres*, "hands") and **δάκτυλοι** (*dáktyloi*, "fingers") form a body-part pair moving from whole to part, from the general to the specific, mimicking the act of craftsmanship itself, which moves from broad

construction to fine tuning. The noun **ὄργανον** (*órganon*) is a general term for "instrument" or "tool" (from which English derives "organ"), while **ψαλτήριον** (*psaltḗrion*) is more specific, denoting a stringed instrument — the psaltery or lyre — and is, of course, cognate with **ψαλμός** (*psalmós*, "psalm"). The verb **ἤρμοσαν** (*hḗrmosan*), from **ἁρμόζω** (*harmózō*, "to fit together, to tune"), carries connotations of harmony and proper ordering — the same root from which "harmony" derives. David's fingers do not merely build an instrument; they attune it, bring it into right order. Theologically, this verse subtly suggests that the one whom God will choose is already engaged in an act of worship and artistic creation in obscurity. The shepherd-musician does not yet know why his hands were given this skill, but the reader perceives the providential preparation: these are the hands that will compose the psalms of Israel.

此節引入了大衛作為音樂家的母題——以色列的甘美歌者（撒母耳記下二十三章一節），那位被召來以琴聲撫慰掃羅受苦之靈的年輕豎琴手（撒母耳記上十六章十四至二十三節）。此處的平行結構為綜合式平行（synthetic parallelism）：**χεῖρες**（*kheîres*，「雙手」）與 **δάκτυλοί**（*dáktyloi*，「手指」）構成一組身體部位的配對，從整體移向局部，從概括趨向具體，恰如工匠手藝本身的過程——從粗略的建造進入精細的調校。名詞 **ὄργανον**（*órganon*）是「樂器」或「工具」的通稱（英文 "organ" 即源出於此），而 **ψαλτήριον**（*psaltḗrion*）則更為具體，指的是弦樂器——琴或里拉琴（lyre）——且與 **ψαλμός**（*psalmós*，「詩篇」）同源。動詞 **ἤρμοσαν**（*hḗrmosan*），出自 **ἁρμόζω**（*harmózō*，「組合、調音」），帶有和諧與正確秩序的含義——「harmony」（和諧）一詞正出自同一詞根。大衛的手指不僅僅是建造了一件樂器；它們調校了樂器，使之進入正確的秩序。在神學上，此節微妙地暗示：那位上帝將要揀選的人，已然在隱蔽之處從事敬拜與藝術創作。這位牧羊人兼音樂家尚不知自己的雙手為何被賦予此般技藝，但讀者卻已察覺那護理性的預備（providential preparation）：這正是將來要譜寫以色列詩歌的那雙手。

Verse 3 第三節

Greek 希臘文:

καὶ τίς ἀναγγελεῖ τῷ κυρίῳ μου; αὐτὸς κύριος, αὐτὸς εἰσακούει.

Transliteration 音譯:

kaì tís anangelēî tō̧ kyríō̧ mou? autòs kýrios, autòs eisakoúei.

English Translation 英文翻譯:

And who shall proclaim [this] to my Lord? The Lord himself; he himself hears.

中文翻譯:

誰能向我的主稟報這事呢？ 主自己——祂自己聽見了。

Exegesis 釋經:

This verse marks the theological pivot of the psalm. David raises a rhetorical question: who will carry word of his music, his faithfulness, his worship in obscurity to the Lord? The implied answer to the question — no intermediary is needed — is given in the emphatic repetition of **αὐτός** (*autós*, "he himself"). The Lord does not require a messenger to inform him of David's hidden piety; the Lord himself hears directly. The verb **εἰσακούει** (*eisakoúei*), a compound of **εἰς** ("into") and **ἀκούω** ("to hear"), means not merely "to hear" but "to hear and attend to," "to listen with responsiveness" — the very word used throughout the Psalter for God's attentive hearing of prayer (cf. LXX Psalm 4:2, 16:6, 54:17). The theological claim is profound: God's knowledge is not dependent upon human mediation. The God of Israel perceives the worship offered in the fields, the music played for no audience, the faithfulness exercised in anonymity. This doctrine of divine omniscience — specifically, God's intimate awareness of the hidden and the humble — undergirds the entire logic of the psalm's election theology. If

God can hear the shepherd's lyre where no human ear attends, then God can also see the youngest son whom no human eye regards.

此節標誌著全詩在神學上的轉折點。大衛提出了一個修辭性的問題：誰能將他的音樂、他的忠信、他在隱蔽處的敬拜傳報到主的面前呢？這個問題的隱含答案——不需要中間人——在 **αὐτός**（*autós*，「祂自己」）一詞的強調性重複中得到了回答。主不需要一位使者來告知祂大衛隱藏的虔敬；主自己直接聽見了。動詞 **εἰσακούει**（*eisakoúei*），由 **εἰς**（「進入」）與 **ἀκούω**（「聽見」）複合而成，其意不僅是「聽見」，更是「聽見且留意」、「以回應之態度傾聽」——這正是詩篇中通篇用以描述上帝留心傾聽禱告的那個詞彙（參七十士譯本詩篇四篇二節、十六篇六節、五十四篇十七節）。此處的神學宣告意義深遠：上帝的知識不依賴於人的中介傳遞。以色列的上帝察覺在田野中獻上的敬拜、為無人聆聽而演奏的音樂、在無名中操練的忠信。這一關於神聖全知的教義——確切地說，是上帝對隱藏者與卑微者的親密察知——支撐著全詩揀選神學的整體邏輯。倘若上帝能在無人聆聽之處聽見牧羊人的琴聲，那麼上帝同樣能看見無人注目的那位最年幼的兒子。

Verse 4 第四節
Greek 希臘文：

αὐτὸς ἐξαπέστειλεν τὸν ἄγγελον αὐτοῦ καὶ ἦρέν με ἐκ τῶν προβάτων τοῦ πατρός μου καὶ ἔχρισέν με ἐν τῷ ἐλαίῳ τῆς χρίσεως αὐτοῦ.

Transliteration 音譯：

autòs exapésteilen tòn ángelon autoû kaì êrén me ek tôn probátōn toû patrós mou kaì ékhrisén me en tō̧ elaíō̧ tês khríseōs autoû.

English Translation 英文翻譯：

He himself sent forth his angel and took me from my father's sheep, and anointed me with the oil of his anointing.

中文翻譯：

祂親自差遣了祂的使者，從我父親的羊群中將我提出，並以祂膏抹的油膏了我。

Exegesis 釋經：

The verse narrates the anointing of David as recounted in 1 Samuel 16:1–13. The word **ἄγγελον** (*ángelon*) means both "messenger" and "angel"; in this context it refers to the prophet Samuel, whom God sent as his human messenger. The Septuagint's use of *ángelos* rather than a more specific term like *prophḗtēs* ("prophet") is theologically suggestive: it emphasizes that Samuel acts not on his own authority but purely as a divine envoy, a sent one. The verb **ἐξαπέστειλεν** (*exapésteilen*), compounded with the prefix **ἐξ-** ("out"), intensifies the act of sending — God sent forth, dispatched, commissioned. The verb **ἦρεν** (*êren*), from **αἴρω** (*aírō*, "to lift up, to take away"), conveys both removal and elevation: David is not merely fetched but raised up out of his former condition. The movement is vertical — from the lowliness of pastoral life to the height of royal anointing. The phrase **ἐν τῷ ἐλαίῳ τῆς χρίσεως αὐτοῦ** (*en tō̧ elaíō̧ tês khríseōs autoû*, "with the oil of his anointing") is theologically laden. The noun **χρίσις** (*khrîsis*, "anointing") is cognate with **χριστός** (*khristós*, "anointed one"), from which "Christ" derives. David's anointing is thus not merely a political investiture; it is the prototypical christological act. The oil is described as belonging to God — **αὐτοῦ** (*autoû*, "his") — making clear that the anointing authority resides in the divine, not in the human agent. Every subsequent reference to the "anointed one" in Israel's theology echoes back to moments such as this.

此節敘述大衛的受膏，正如撒母耳記上十六章一至十三節所記。**ἄγγελον**（*ángelon*）一詞既可指「使者」，亦可指「天使」；在此語境中指的是先知撒母耳，即上帝所差派的人間使者。七十士譯本使用 *ángelos* 而非更具體的 *prophḗtēs*（「先知」）一詞，在神學上具有暗示意義：它強調撒母耳並非憑自身的權柄行事，而純然是作為神聖的使節、被差遣者。動詞

ἐξαπέστειλεν（*exapésteilen*），以前綴 **ἐξ-**（「出」）複合而成，強化了差遣的行為——上帝差出、派遣、委任。動詞 **ἦρεν**（*êren*），出自 **αἴρω**（*aírō*，「提起、取走」），同時傳達了移除與提升的雙重意涵：大衛不僅僅是被帶來，更是從先前的狀態中被提升起來。這一運動是垂直的——從牧養生活的卑微升至王者受膏的崇高。**ἐν τῷ ἐλαίῳ τῆς χρίσεως αὐτοῦ**（*en tō̧ elaío̧ tês khríseōs autoû*，「以祂膏抹的油」）這一片語在神學上意義深厚。名詞 **χρίσις**（*khrîsis*，「膏抹」）與 **χριστός**（*khristós*，「受膏者」）同源，而「基督」（Christ）一詞正由此而來。因此，大衛的受膏不僅僅是一種政治上的授職；它是原型性的基督論行動。膏油被描述為屬於上帝的——**αὐτοῦ**（*autoû*，「祂的」）——清楚表明膏抹的權柄歸於神聖者，而非歸於人間的執行者。以色列神學中此後每一次對「受膏者」的提及，都回溯至如此這般的時刻。

Verse 5 第五節
Greek 希臘文：

οἱ ἀδελφοί μου καλοὶ καὶ μεγάλοι, καὶ οὐκ εὐδόκησεν ἐν αὐτοῖς κύριος.

Transliteration 音譯：

hoi adelphoí mou kaloì kaì megáloi, kaì ouk eudókēsen en autoîs kýrios.

English Translation 英文翻譯：

My brothers were handsome and great, but the Lord did not delight in them.

中文翻譯：

我的兄弟們俊美且高大，主卻不喜悅他們。

Exegesis 釋經：

This verse distills the theological heart of 1 Samuel 16:7 — "The LORD does not see as mortals see; they look on the outward appearance, but the LORD looks on the heart" — into poetic form. The adjectives **καλοί** (*kaloí*, "beautiful, handsome, noble") and **μεγάλοι**

(*megáloi*, "great, tall, large") describe the brothers in precisely the terms that would have commended them for kingship in the ancient Near Eastern world, where physical stature and beauty were considered marks of divine favour and royal fitness (cf. 1 Samuel 9:2, where Saul is described as head and shoulders above all others). The adversative **καί** (*kaí*), functioning here as "and yet" or "but," introduces the shocking reversal: **οὐκ εὐδόκησεν** (*ouk eudókēsen*) — the Lord "did not delight in" or "took no pleasure in" them. The verb **εὐδοκέω** (*eudokéō*), from **εὖ** ("well") and **δοκέω** ("to seem, to think"), connotes an act of considered, deliberate approval — not mere preference but thoughtful, sovereign delight. Its negation here is therefore emphatic: God weighed the brothers and found them wanting, not because of moral failure (the psalm does not accuse them of sin) but because divine election operates by a logic that transcends human criteria of worth. This is perhaps the most theologically dense verse in the entire psalm, for it encapsulates the scandal of grace: God's choosing is free, sovereign, and not bound by the metrics of the world.

此節將撒母耳記上十六章七節的神學核心——「耶和華不像人看人：人是看外貌，耶和華是看內心」——濃縮為詩歌形式。形容詞 **καλοί**（*kaloí*，「俊美的、高貴的」）和 **μεγάλοι**（*megáloi*，「高大的、偉大的」）恰恰以古代近東世界中足以推薦一人為王的標準來描述大衛的兄弟們——在那個世界裡，體格的高大與容貌的俊美被視為神聖恩眷與王者資質的標記（參撒母耳記上九章二節，其中掃羅被描述為比眾人高出一個頭肩）。此處的連接詞 **καί**（*kaí*），功能上作「然而」或「但是」使用，引入了驚人的逆轉：**οὐκ εὐδόκησεν**（*ouk eudókēsen*）——主「不喜悅」他們、「未以他們為樂」。動詞 **εὐδοκέω**（*eudokéō*），由 **εὖ**（「好」）和 **δοκέω**（「看來、認為」）構成，含有經過審慎考量後給予認可的意味——不僅僅是偏好，而是深思熟慮的、主權性的喜悅。此處對它的否定因而是強調性的：上帝衡量了那些兄弟而發現他們不蒙揀選，並非因為道德上的缺失（此詩並未指控他們犯罪），而是因為神聖的揀選按照一種超越人類價值標準的邏輯運作。這或許是全詩中神學最為濃密的一節，因為它濃縮了恩典

的悖論（the scandal of grace）：上帝的揀選是自由的、主權的，不受世界的衡量標準所約束。

Verse 6 第六節
Greek 希臘文：

ἐξῆλθον εἰς συνάντησιν τῷ ἀλλοφύλῳ, καὶ ἐπικατηράσατό με ἐν τοῖς εἰδώλοις αὐτοῦ·

Transliteration 音譯：

exêlthon eis synántēsin tō̧ allophýlō̧, kaì epikatērásató me en toîs eidṓlois autoû.

English Translation 英文翻譯：

I went out to meet the Philistine, and he cursed me by his idols.

中文翻譯：

我出去迎戰那非利士人，他以他的偶像咒詛我。

Exegesis 釋經：

The narrative shifts abruptly from anointing to combat. The verb **ἐξῆλθον** (*exêlthon*, "I went out") echoes the language of military engagement throughout the Septuagint, where "going out" to battle is a standard idiom (cf. 1 Samuel 17:48). The term **ἀλλόφυλος** (*allóphylos*), literally "of another tribe" or "foreign-born," is the standard Septuagint rendering for the Hebrew **פְּלִשְׁתִּי** (*pĕlishtî*, "Philistine"). Its etymology — **ἄλλος** (*állos*, "other") + **φῦλον** (*phŷlon*, "tribe, race") — defines the Philistine purely in terms of alterity: he is the quintessential Other, the outsider, the one who does not belong to the covenant people. The verb **ἐπικατηράσατο** (*epikatērásato*), from **ἐπικαταράομαι** (*epikataráomai*, "to curse upon, to invoke a curse"), with its double prefix **ἐπι-κατα-** intensifying the malediction, conveys Goliath's act of cursing David "by"

or "in the name of" his idols (**ἐν τοῖς εἰδώλοις αὐτοῦ**), directly reflecting 1 Samuel 17:43 ("The Philistine cursed David by his gods"). This sets up a theological antithesis: Goliath invokes his idols; David, as the psalm has already established, has been anointed by the living God. The contest is thus not merely physical but spiritual — a clash of powers, a contest of divine claims.

敘事突然從受膏轉向戰鬥。動詞 **ἐξῆλθον**（*exêlthon*，「我出去了」）呼應了七十士譯本中貫穿始終的軍事交鋒語言，其中「出去」迎戰是一個標準的慣用語（參撒母耳記上十七章四十八節）。**ἀλλόφυλος**（*allóphylos*）一詞，字面意思為「異族的」或「外邦出生的」，是七十士譯本對希伯來文 **פְּלִשְׁתִּי**（*pělishtî*，「非利士人」）的標準翻譯。其詞源——**ἄλλος**（*állos*，「其他的」）加 **φῦλον**（*phŷlon*，「部族、種族」）——純粹以異質性（alterity）來界定非利士人：他是典型的「他者」（Other），是局外人，是不屬於立約子民的人。動詞 **ἐπικατηράσατο**（*epikatērásato*），源自 **ἐπικαταράομαι**（*epikataráomai*，「詛咒於…之上、援引咒詛」），其雙重前綴 **ἐπι-κατα-** 加強了咒詛的力度，傳達了歌利亞「藉著」或「以…之名」他的偶像（**ἐν τοῖς εἰδώλοις αὐτοῦ**）來咒詛大衛的行為，直接映射撒母耳記上十七章四十三節（「非利士人指著他的神咒詛大衛」）。這構設了一個神學上的對立面：歌利亞援引他的偶像；而大衛，如此詩已經確立的，乃是被永活上帝所膏抹的。因此，這場爭戰不僅僅是肉體上的，更是屬靈的——一場能力的碰撞，一場關乎神聖宣告的爭戰。

Verse 7 第七節

Greek 希臘文：

ἐγὼ δὲ σπασάμενος τὴν παρ᾽ αὐτοῦ μάχαιραν ἀπεκεφάλισα αὐτὸν καὶ ἦρα ὄνειδος ἐξ υἱῶν Ἰσραήλ.

Transliteration 音譯：

egṑ dè spasámenos tèn par' autoû mákhairan apekephálisa autòn kaì êra óneidos ex hyiôn Israél.

English Translation 英文翻譯:

But I drew his own sword, beheaded him, and removed reproach from the children of Israel.

中文翻譯:

但我拔出他自己的刀，砍下了他的頭，除去了以色列子民的羞辱。

Exegesis 釋經:

The psalm concludes with the climactic act of victory. The emphatic pronoun **ἐγώ** (*egṓ*, "I") stands in stark contrast to the **μικρός** (*mikrós*, "small") of verse 1: the one who was small is the one who acts decisively. The participle **σπασάμενος** (*spasámenos*), from **σπάω** (*spáō*, "to draw, to unsheathe"), describes the drawing of Goliath's own sword — **τὴν παρ᾽ αὐτοῦ μάχαιραν** (*tḕn par' autoû mákhairan*, "the sword from beside him"), a detail faithfully reproducing 1 Samuel 17:51, where David, having felled Goliath with the sling stone, draws the giant's own weapon to deliver the killing blow. There is a profound irony here: the enemy is destroyed by his own instrument of war. The verb **ἀπεκεφάλισα** (*apekephálisa*, "I beheaded"), from **ἀπό** ("from, away") and **κεφαλή** (*kephalḗ*, "head"), is brutally direct and unadorned. The final clause, **ἦρα ὄνειδος ἐξ υἱῶν Ἰσραήλ** (*êra óneidos ex hyiôn Israḗl*, "I removed reproach from the children of Israel"), elevates the act from personal combat to national deliverance. The noun **ὄνειδος** (*óneidos*, "reproach, disgrace") refers to the collective shame that Goliath's challenge had imposed upon Israel — the shame of a people whose God was being mocked and whose army was paralysed by fear. David's act is thus not merely heroic but redemptive: he removes the stain of national disgrace and vindicates the honour of YHWH. The verb **ἦρα** (*êra*, aorist of **αἴρω**) is the same verb used in verse 4 for God "taking" David from the sheep. This lexical echo is theologically resonant: the God who "lifted" David from the flock has now enabled David to "lift" reproach from Israel. Divine

action in verse 4 finds its human counterpart in verse 7; the anointed one fulfils the purpose of his anointing.

此詩以勝利的高潮行動作結。強調代詞 **ἐγώ**（*egṓ*，「我」）與第一節的 **μικρός**（*mikrós*，「幼小的」）形成鮮明對比：那曾經渺小的人，正是那位果斷行動的人。分詞 **σπασάμενος**（*spasámenos*），出自 **σπάω**（*spáō*，「拔出、抽出」），描述了拔出歌利亞自己之劍的動作——**τὴν παρ᾽ αὐτοῦ μάχαιραν**（*tḕn par' autoû mákhairan*，「從他那裡取的刀」），此細節忠實地再現了撒母耳記上十七章五十一節的記載：大衛以機弦甩石擊倒歌利亞後，拔出巨人自己的武器給予致命一擊。此處蘊含著深刻的反諷：仇敵被自己的戰爭工具所毀滅。動詞 **ἀπεκεφάλισα**（*apekephálisa*，「我砍了…的頭」），由 **ἀπό**（「離開」）與 **κεφαλή**（*kephalḗ*，「頭」）構成，語氣粗獷直接、毫無修飾。最後一個子句——**ἦρα ὄνειδος ἐξ υἱῶν Ἰσραήλ**（*êra óneidos ex hyiôn Israḗl*，「我除去了以色列子民的羞辱」）——將這一行動從個人的搏鬥提升至國族的拯救。名詞 **ὄνειδος**（*óneidos*，「羞辱、恥辱」）指的是歌利亞的挑釁加諸於以色列的集體恥辱——一個民族的上帝遭到嘲弄，一個民族的軍隊因恐懼而癱瘓的恥辱。因此，大衛的行為不僅僅是英雄式的，更是救贖性的：他除去了國族恥辱的污點，並為耶和華的尊榮作了申辯。動詞 **ἦρα**（*êra*，**αἴρω** 的不定過去時），正是第四節中描述上帝從羊群中「提取」大衛時所用的同一動詞。這一詞彙上的呼應在神學上意義深遠：那位將大衛從羊群中「提起」的上帝，如今使大衛能夠將羞辱從以色列中「提除」。第四節中的神聖行動在第七節中找到了其人間的對應；受膏者實現了他受膏的目的。

III. Psalm 151 in the Dead Sea Scrolls (11QPsᵃ)

叁、死海古卷中的詩篇第一百五十一篇（**11QPsᵃ**）

The Hebrew text from the great Psalms Scroll of Qumran Cave 11 (11QPsᵃ, column XXVIII) preserves a significantly longer and theologically richer version of the psalm known to the Septuagint as Psalm 151. Scholars designate the Qumran composition as Psalm 151A (the portion corresponding roughly to LXX vv. 1–5, but considerably

expanded) and Psalm 151B (corresponding to LXX vv. 6–7, though only the opening survives on the fragmentary scroll). Here we present the full text of Psalm 151A as preserved in the scroll, using the Qumran orthography rather than later Masoretic conventions.

昆蘭第十一洞穴大詩篇卷軸（11QPsᵃ，第 XXVIII 欄）中的希伯來文本，保存了一個較七十士譯本所知之詩篇一百五十一篇顯著更長且神學上更為豐富的版本。學者將昆蘭的作品標記為詩篇 151A（大致對應七十士譯本第一至五節，但大幅擴展）和詩篇 151B（對應七十士譯本第六至七節，但在殘缺的卷軸上僅存開頭部分）。以下我們呈現詩篇 151A 在卷軸中保存的完整文本，使用昆蘭的拼寫方式而非後期馬索拉的慣例。

Strophe 1: David's Humble Station 第一段：大衛的卑微處境
Hebrew 希伯來文：

הללויה לדויד בן ישי קטן הייתי מאחי וצעיר מבני אבי וישימני רועה לצונו ומושל בגדיותיו

Transliteration 音譯：

Halĕlûyāh lĕ-Dāwîd ben Yišay qāṭān hāyîtî min-ʾaḥay wĕ-ṣāʿîr mi-bĕnê ʾābî
wa-yĕśîmēnî rōʿeh lĕ-ṣōʾnô û-mōšēl bi-gĕdiyyōtāyw

English Translation 英文翻譯：

Hallelujah of David, son of Jesse. I was smaller than my brothers, and the youngest of my father's sons. And he made me shepherd of his flock, and ruler over his kids.

中文翻譯：

哈利路亞——大衛之詩，耶西之子。我比我的兄弟們更為幼小，在父親的眾子中最為年輕。他使我作他羊群的牧者，又使我管理他的小山羊。

Exegesis 釋經：

The Hebrew psalm opens with **הללויה** (*Halĕlûyāh*), a liturgical exclamation compounded from **הַלְלוּ** (*hallĕlû*, the imperative plural of **הלל**, *hll*, "to praise") and **יָהּ** (*Yāh*, the shortened form of YHWH). This liturgical opening is absent from the Septuagint version and immediately signals a different Sitz im Leben — this is a psalm intended for communal worship, not merely a biographical sketch. The attribution **לדויד בן ישי** (*lĕ-Dāwîd ben Yišay*, "of David, son of Jesse") is fuller than the Septuagint's simple "of David," anchoring the composition in genealogy: David is not merely a name but a son, embedded in a lineage. The patronymic **בן ישי** (*ben Yišay*) recalls the way David is identified throughout 1 Samuel, often dismissively by his enemies (cf. 1 Samuel 20:27, 22:7) — "the son of Jesse" as a mark of obscurity and insignificance.

希伯來文詩篇以 **הללויה**（*Halĕlûyāh*）開篇，這是一個禮儀性的歡呼，由 **הַלְלוּ**（*hallĕlû*，動詞 **הלל** *hll*「讚美」的複數命令式）和 **יָהּ**（*Yāh*，YHWH 的縮略形式）複合而成。此一禮儀性的開頭在七十士譯本中付之闕如，這立刻暗示了不同的「生活情境」（Sitz im Leben）——這是一首為集體崇拜而預備的詩篇，而非僅僅是一則傳記概述。歸屬語 **לדויד בן ישי**（*lĕ-Dāwîd ben Yišay*，「大衛之詩，耶西之子」）較七十士譯本單純的「大衛之詩」更為完整，將此作品錨定於家譜之中：大衛不僅僅是一個名字，更是一個兒子，嵌入在一條血脈之中。父名 **בן ישי**（*ben Yišay*）令人想起撒母耳記上通篇中辨識大衛的方式，尤其是他的敵人常帶有輕蔑口吻的稱呼（參撒母耳記上二十章二十七節、二十二章七節）——「耶西的兒子」作為卑微與無足輕重的標記。

The adjective **קטן** (*qāṭān*, "small") appears here in the absolute form (the Qumran orthography does not always mark what the later Masoretic tradition would), functioning comparatively with the preposition **מן** (*min*, "from, than"): "I was smaller than my brothers." The parallel term **צעיר** (*ṣāʿîr*, "young, insignificant") deepens the sense, for **צעיר** in biblical Hebrew carries connotations not merely of youth but of social inconsequence — the youngest is the least regarded. The shift from **מאחי** (*min-ʾaḥay*, "than my brothers") to **מבני אבי** (*mi-bĕnê ʾābî*, "than my father's sons") is an expansion

of scope: "brothers" becomes "father's sons," as if the circle of those who outrank David is being progressively widened.

形容詞 **קטן**（*qāṭān*,「小的」）此處以絕對形式出現（昆蘭正字法並不總是標注後期馬索拉傳統中會標注的內容），與介詞 **מן**（*min*,「從、比」）搭配發揮比較功能：「我比我的兄弟們更為幼小。」平行的用語 **צעיר**（*ṣāʿîr*,「年輕的、微不足道的」）深化了此意，因為 **צעיר** 在聖經希伯來文中不僅帶有年幼的含義，更帶有社會上微不足道的意味——最年幼者即最不被看重者。從 **מן־אחי**（*min-ʾaḥay*,「比我的兄弟們」）到 **מבני אבי**（*mi-bĕnê ʾābî*,「比我父親的眾子」）的轉換是一種範圍的擴展：「兄弟」變為「父親的眾子」，彷彿那個高於大衛之人的圈子正在逐步擴大。

The Qumran text then adds a detail absent from the LXX: **וישימני רועה לצונו ומושל בגדיותיו** (*wa-yĕśîmēnî rōʿeh lĕ-ṣōʾnô û-mōšēl bi-gĕdiyyōtāyw*). The verb **וישימני** (*wa-yĕśîmēnî*, "and he made/set me") is a *wayyiqtol* form of **שׂים** (*śîm*, "to set, to place, to appoint"), with the subject being Jesse (David's father): it was the father who assigned David to this lowly task. The word **רועה** (*rōʿeh*, "shepherd") is a Qal active participle of **רעה** (*rāʿāh*, "to shepherd, to tend"), laden with theological resonance in Hebrew Scripture, where God himself is the shepherd of Israel (Psalm 23:1, Ezekiel 34) and where kings are called to be shepherds of God's people. The term **מושל** (*mōšēl*, "ruler"), a participle of **משל** (*māšal*, "to rule"), is startling in this context: David is appointed "ruler" — but only over **גדיותיו** (*gĕdiyyōtāyw*, "his kids," that is, young goats). The juxtaposition of royal vocabulary (**מושל**) with the most humble of subjects (baby goats) creates a powerful irony that foreshadows the psalm's central thesis: the one who rules over kids will be appointed to rule over Israel.

昆蘭文本隨後添加了七十士譯本中所無的細節：**וישימני רועה לצונו ומושל בגדיותיו**（*wa-yĕśîmēnî rōʿeh lĕ-ṣōʾnô û-mōšēl bi-gĕdiyyōtāyw*）。動詞 **וישימני**（*wa-yĕśîmēnî*,「他使我作」）是 **שׂים**（*śîm*,「設立、安置、指派」）的 *wayyiqtol* 形式，其主語為耶西（大衛的父親）：正是父親指派大衛從事這卑微的工作。**רועה**（*rōʿeh*,「牧者」）是 **רעה**（*rāʿāh*,「牧養、照料」）

的 Qal 主動分詞，在希伯來聖經中承載著豐厚的神學迴響：上帝自己是以色列的牧者（詩篇二十三篇一節、以西結書三十四章），君王也被召喚作上帝子民的牧者。**מושל**（*mōšēl*，「統治者」）一詞，是 **משל**（*māšal*，「統治」）的分詞，在此語境中令人驚異：大衛被指派為「統治者」——但所管轄的不過是 **גדיותיו**（*gĕdiyyōtāyw*，「他的小山羊」）。王權的語彙（**מושל**）與最卑微的管轄對象（小山羊）之間的並置，製造了一種強烈的反諷，預示著全詩的中心命題：那管理小山羊的，將被指派管理以色列。

Strophe 2: David as Musician 第二段：大衛作為音樂家
Hebrew 希伯來文：

ידי עשו עוגב ואצבעותי כנור

Transliteration 音譯：

yāday ʿāśû ʿûgāb wĕ-ʾeṣbĕʿōtay kinnôr

English Translation 英文翻譯：

My hands made a musical instrument, and my fingers a lyre.

中文翻譯：

我的雙手製作了樂器，我的手指製作了琴。

Exegesis 釋經：

The Hebrew here closely parallels the LXX verse 2 but with distinctive vocabulary. The noun **עוגב** (*ʿûgāb*) is a musical instrument mentioned in Genesis 4:21 and Job 21:12, 30:31, typically understood as a wind instrument (a pipe or flute) though its exact identity remains debated. The **כנור** (*kinnôr*) is the well-known lyre or harp, the instrument most closely associated with David throughout the Hebrew Bible (1 Samuel 16:16, 23; 2 Samuel 6:5; and throughout the Psalms). The pairing of **עוגב** and **כנור** suggests David's

mastery of both wind and string — a totality of musical accomplishment. Note that the second colon employs gapping (or ellipsis): the verb **עשו** (*ʿāśû*, "made") from the first colon is understood but not repeated, a standard feature of biblical Hebrew parallelism. The hands-and-fingers pair (**אצבעותי** / **ידי**, *yāday* / *ʾeṣbĕʿōtay*) mirrors the LXX's **χεῖρες** / **δάκτυλοι** and participates in the same body-part narrowing effect discussed above: the whole hand constructs, the individual fingers refine.

此處的希伯來文與七十士譯本第二節密切平行，但使用了獨特的詞彙。名詞 **עוגב**（*ʿûgāb*）是一種在創世記四章二十一節、約伯記二十一章十二節和三十章三十一節中提及的樂器，通常被理解為管樂器（笛或簫），但其確切的形制仍有爭議。**כנור**（*kinnôr*）則是眾所周知的里拉琴或豎琴，是在整部希伯來聖經中與大衛最為緊密相關的樂器（撒母耳記上十六章十六、二十三節；撒母耳記下六章五節；以及貫穿整部詩篇）。**עוגב** 與 **כנור** 的配對暗示大衛精通管樂與弦樂——一種音樂造詣的完備性。需注意第二個句節（colon）運用了省略（gapping）：第一個句節中的動詞 **עשו**（*ʿāśû*，「製作了」）被理解但未重複，這是聖經希伯來文平行結構中的標準手法。手與手指的配對（**אצבעותי** / **ידי**，*yāday* / *ʾeṣbĕʿōtay*）映射了七十士譯本中 **χεῖρες** / **δάκτυλοι** 的結構，並參與了上文所討論的同一種身體部位由寬至窄的收束效果：整隻手建造，單個手指精煉。

Strophe 3: Worship in Creation 第三段：在受造界中的敬拜
Hebrew 希伯來文：

ואשימה ליהוה כבוד אמרתי אני בנפשי ההרים לוא יעדו לו והגבעות לוא יגידו עלו העצים את דברי והצואן את מעשי

Transliteration 音譯：

wā-ʾāśîmāh la-YHWH kābôd ʾāmartî ʾănî bĕ-napšî heh-hārîm lōʾ yāʿîdû lô
wĕ-hag-gĕbāʿôt lōʾ yaggîdû ʿălô hā-ʿēṣîm ʾet dĕbāray wĕ-haṣ-ṣōʾn ʾet maʿăśay

English Translation 英文翻譯：

And I rendered glory to YHWH. I said within myself: The mountains do not bear witness to him, nor do the hills declare [him]. The trees have cherished my words, and the flock my deeds.

中文翻譯：

我將榮耀歸予耶和華。我在心中自語：群山不為祂作見證，丘陵也不宣揚祂。 樹木珍愛了我的言語，羊群珍愛了我的作為。

Exegesis 釋經：

This strophe is the most theologically remarkable section unique to the Qumran text, entirely absent from the Septuagint. The opening line **ואשימה ליהוה כבוד** (*wā-ʾāśîmāh la-YHWH kābôd*, "And I rendered glory to YHWH") uses the cohortative form **אשימה** (*ʾāśîmāh*), expressing David's deliberate, volitional act of worship. The noun **כבוד** (*kābôd*, "glory, weight, honour"), one of the most theologically significant terms in the Hebrew Bible, is here the object of David's offering: he does not merely praise God but attributes to God his due weight, his substantive reality, his manifest splendour.

這一段落是昆蘭文本中最具神學意義的獨有部分，在七十士譯本中完全闕如。開首一行**ואשימה ליהוה כבוד**（*wā-ʾāśîmāh la-YHWH kābôd*，「我將榮耀歸予耶和華」）使用了意志語態（cohortative）形式 **אשימה**（*ʾāśîmāh*），表達大衛蓄意的、出於意志的敬拜行為。名詞 **כבוד**（*kābôd*，「榮耀、分量、尊榮」），是希伯來聖經中最具神學意義的術語之一，此處作為大衛所獻之物的賓語：他不僅僅是讚美上帝，更是將上帝應有的分量、祂實質性的真實、祂顯然的榮輝歸予祂。

The introspective formula **אמרתי אני בנפשי** (*ʾāmartî ʾănî bĕ-napšî*, "I said within myself") introduces an internal monologue — David reflecting on the nature of his own worship. The word **נפש** (*nepeš*), often translated "soul," refers in biblical Hebrew more broadly to

the self, the living being, the seat of desire and reflection. David's meditation is directed inward: he is thinking about the relationship between creation and testimony.

內省的表達式 **אמרתי אני בנפשי**（*ʾāmartî ʾănî bĕ-napšî*,「我在心中自語」）引入了一段內心獨白——大衛在反思自己敬拜的本質。**נפש**（*nepeš*），常被翻譯為「靈魂」，在聖經希伯來文中更廣泛地指向自我、活的存在、慾望與反思的所在。大衛的默想是向內的：他在思索受造界與見證之間的關係。

What follows is a startling negative theology of nature. **ההרים לוא יעדו לו / והגבעות לוא יגידו** (*heh-hārîm lōʾ yāʿîdû lô / wĕ-hag-gĕbāʿôt lōʾ yaggîdû*): the mountains do not testify, the hills do not proclaim. The verb **יעדו** (*yāʿîdû*), likely from **עוד** (*ʿwd*) in the Hiphil, "to bear witness, to testify," and **יגידו** (*yaggîdû*), Hiphil of **נגד** (*ngd*, "to declare, to tell"), are precisely the verbs used elsewhere in Scripture for creation's testimony to God (cf. Psalm 19:2, "The heavens declare [**מְסַפְּרִים**, *mĕsappĕrîm*] the glory of God"; Isaiah 55:12, where mountains and hills "break forth into singing"). Yet here David asserts the opposite: the inanimate creation does not and cannot bear witness to God. This is not a denial of Psalm 19's theology but a complementary perspective — the mountains are silent in their own right; it is the human worshipper, equipped with tongue and instrument, who gives voice to creation's latent praise.

隨之而來的是一段令人震撼的關於自然的否定神學。**ההרים לוא יעדו לו / והגבעות לוא יגידו**（*heh-hārîm lōʾ yāʿîdû lô / wĕ-hag-gĕbāʿôt lōʾ yaggîdû*）：群山不作見證，丘陵不宣揚。動詞 **יעדו**（*yāʿîdû*），可能出自 **עוד**（*ʿwd*）的 Hiphil 形式，「作見證、作證」，以及 **יגידו**（*yaggîdû*），**נגד**（*ngd*,「宣告、述說」） 的 Hiphil 形式——這恰恰是聖經他處用以描述受造界對上帝之見證的動詞（參詩篇十九篇二節，「諸天述說（**מְסַפְּרִים**，*mĕsappĕrîm*）上帝的榮耀」；以賽亞書五十五章十二節，其中群山與丘陵「發聲歡呼」）。然而此處大衛宣稱的恰恰相反：無生命的受造之物不能也無法為上帝作見證。這並非對詩篇十九篇神學的否認，而是一種互補的視角——群山就其自身而言是沉默的；是人類的敬拜者，被賦予舌頭和樂器，才為受造界潛在的讚美賦予了聲音。

The concluding couplet reverses the negation: **עלוֹ העצים את דברוֹ / והצואן את מעשׂוֹ** (*ʿălô hā-ʿēṣîm ʾet dĕbāray / wĕ-haṣ-ṣōʾn ʾet maʿăśay*). The trees have "cherished" (or "exalted," if **עלו** derives from **עלה**, *ʿlh*, "to go up, to exalt") David's words, and the flock his deeds. The image is of a responsive creation — not the grand, immovable mountains and hills, but the intimate, nearby trees and sheep of David's daily world. This is a theology of the local and the lowly: God is praised not in the grand amphitheatre of cosmic nature but in the quiet grove, among the bleating flock. David's words and deeds, offered in obscurity, find their echo in the humble creation that surrounds him.

結尾的對句逆轉了先前的否定：**עלוֹ העצים את דברוֹ / והצואן את מעשׂוֹ**（*ʿălô hā-ʿēṣîm ʾet dĕbāray / wĕ-haṣ-ṣōʾn ʾet maʿăśay*）。樹木「珍愛了」（或「高舉了」，若 **עלו** 源自 **עלה**，*ʿlh*，「上去、提升」）大衛的言語，羊群珍愛了他的作為。畫面呈現的是一個回應性的受造界——不是宏偉、不可移動的群山與丘陵，而是大衛日常世界中親密、近旁的樹木與羊群。這是一種屬於「在地」（local）與「卑微」（lowly）的神學：上帝的讚美不是在宇宙自然的宏大圓形劇場中獻上的，而是在靜謐的樹叢中、在咩咩叫的羊群之間獻上的。大衛在隱蔽中獻出的言語與作為，在環繞他的卑微受造界中找到了迴響。

Strophe 4: The Omniscience of God 第四段：上帝的全知
Hebrew 希伯來文：

כי מי יגדי ומי ידבר ומי יספר את מעשׂוֹ אדון הכול ראה אלוה הכול הוא שמע והוא האזין

Transliteration 音譯：

kî mî yaggîd û-mî yĕdabbēr û-mî yĕsappēr ʾet maʿăśêhû ʾĀdôn hak-kōl rāʾāh ʾĔlôah hak-kōl hûʾ šāmaʿ wĕ-hûʾ heʾĕzîn

English Translation 英文翻譯：

For who can declare, and who can speak? And who can recount the works of the Lord? Everything God has seen, everything he has heard, and he has listened.

中文翻譯:

因為誰能宣告，誰能訴說？ 誰能數算主的作為？ 上帝看見了一切，祂聽見了一切，祂也側耳傾聽了。

Exegesis 釋經:

This strophe provides the theological foundation for the entire psalm. The triple rhetorical question — **מי יגדי** (*mî yaggîd*, "who can declare?"), **מי ידבר** (*mî yĕdabbēr*, "who can speak?"), **מי יספר** (*mî yĕsappēr*, "who can recount?") — employs three different verbs of proclamation (**נגד** *ngd*, **דבר** *dbr*, **ספר** *spr*) to express the utter inadequacy of human speech to capture the works of God. The divine title **אדון** (*ʾĀdôn*, "Lord, Master") is used rather than the Tetragrammaton (YHWH), perhaps for variation, perhaps to emphasize sovereignty (the root **אדן** connotes lordship and authority).

此段落為全詩提供了神學根基。三重修辭問句——**מי יגדי**（*mî yaggîd*,「誰能宣告？」）、**מי ידבר**（*mî yĕdabbēr*,「誰能訴說？」）、**מי יספר**（*mî yĕsappēr*,「誰能數算？」）——運用了三個不同的宣告動詞（**נגד** *ngd*、**דבר** *dbr*、**ספר** *spr*）來表達人類言語在捕捉上帝作為方面的徹底無力。此處使用的神聖稱號為 **אדון**（*ʾĀdôn*,「主、主宰」），而非四字神名（YHWH），或許是為了變化，或許是為了強調主權（詞根 **אדן** 帶有主權與權柄的含義）。

The answer to these rhetorical questions comes in three emphatic declarations: **הכול ראה אלוה** (*hak-kōl rāʾāh ʾĔlôah*, "Everything God has seen"), **הכול הוא שמע** (*hak-kōl hûʾ šāmaʿ*, "everything he has heard"), **והוא האזין** (*wĕ-hûʾ heʾĕzîn*, "and he has listened"). The divine name **אלוה** (*ʾĔlôah*), the singular form from which the more common **אֱלֹהִים** (*ʾĔlōhîm*) is derived, is characteristic of poetic and wisdom literature (it appears frequently in Job). Its use here lends a sapiential gravity to the declaration. God's omniscience is expressed through the triad of perception: seeing (**ראה**, *rāʾāh*), hearing

(**שמע**, *šāmaʿ*), and attentive listening (**האזין**, *heʾĕzîn*, Hiphil of **אזן**, *ʾzn*). This last verb, **האזין**, carries a particular intimacy — it is the verb used when a psalmist pleads "Give ear, O LORD" (cf. Psalm 5:2, 17:1, 86:6). Here, remarkably, the verb is applied to God not as a request but as a statement of accomplished fact: God has already given ear. The theological import is clear: no human intermediary is needed because God himself has perceived everything — David's music, David's faithfulness, David's obscurity — directly and completely.

這些修辭問句的回答見於三個強調性的宣告：**הכול ראה אלוה**（*hak-kōl rāʾāh ʾĔlôah*，「上帝看見了一切」）、**הכול הוא שמע**（*hak-kōl hûʾ šāmaʿ*，「祂聽見了一切」）、**והוא האזין**（*wĕ-hûʾ heʾĕzîn*，「祂也側耳傾聽了」）。神名 **אלוה**（*ʾĔlôah*），即更常見的 **אֱלֹהִים**（*ʾĔlōhîm*）所由出的單數形式，乃是詩歌與智慧文學的用語特徵（它在約伯記中頻繁出現）。此處的使用為這一宣告增添了智慧文學的莊重感。上帝的全知透過感知的三聯式（triad）來表達：看見（**ראה**，*rāʾāh*）、聽見（**שמע**，*šāmaʿ*）、側耳傾聽（**האזין**，*heʾĕzîn*，**אזן** *ʾzn* 的 Hiphil 形式）。最後這個動詞 **האזין** 帶有一種特殊的親密性——正是詩人懇求「耶和華啊，求祢側耳」時所用的動詞（參詩篇五篇二節、十七篇一節、八十六篇六節）。此處引人注目的是，這一動詞被應用於上帝，不是作為一個請求，而是作為一個已完成之事實的陳述：上帝已經側耳傾聽了。其神學意涵至為清晰：不需要人間的中介，因為上帝自己已經直接且完全地感知了一切——大衛的音樂、大衛的忠信、大衛的隱蔽無聞。

Strophe 5: The Sending of Samuel 第五段：撒母耳的差遣
Hebrew 希伯來文：

שלח נביאו למושחני את שמואל לגדלני יצאו אחי לקראתו יפי התור ויפי המראה הגבהים בקומתם היפים בשערם לוא בחר יהוה אלוהים בם

Transliteration 音譯：

šālaḥ nĕbîʾô li-mšoḥēnî ʾet Šĕmûʾēl lĕ-gaddĕlēnî yāṣĕʾû ʾaḥay liq-rāʾtô yĕpê hat-tōʾar wî-pê ham-marʾeh hag-gĕbōhîm bĕ-qômatām hay-yāpîm bĕ-śĕʿārām lōʾ bāḥar YHWH ʾĔlōhîm bām

English Translation 英文翻譯:

He sent his prophet to anoint me, Samuel, to make me great. My brothers went out to meet him, beautiful in form and beautiful in appearance; tall in stature, beautiful in their hair. YHWH God did not choose them.

中文翻譯:

祂差遣了祂的先知來膏抹我，就是撒母耳，來使我尊大。我的兄弟們出去迎接他，他們形體俊美，容貌秀麗；身量高大，頭髮美麗。耶和華上帝卻沒有揀選他們。

Exegesis 釋經:

Here the Qumran text makes explicit what the LXX left ambiguous: the **ἄγγελον** ("messenger/angel") of LXX verse 4 is identified as **נביאו** (*nĕbîʾô*, "his prophet") — specifically, **שמואל** (*Šĕmûʾēl*, "Samuel"). The verb **שלח** (*šālaḥ*, "he sent") is the standard Hebrew verb of divine commissioning (cf. Exodus 3:10, Isaiah 6:8), and the infinitive construct **למושחני** (*li-mšoḥēnî*, "to anoint me"), from **משח** (*māšaḥ*, "to anoint"), contains the same root from which **מָשִׁיחַ** (*māšîaḥ*, "Messiah, anointed one") derives. The second purpose clause, **לגדלני** (*lĕ-gaddĕlēnî*, "to make me great"), from the Piel of **גדל** (*gdl*, "to be great, to grow"), adds a dimension absent from the LXX: Samuel's mission was not merely to anoint but to "magnify" David — to bring him from obscurity to greatness.

此處昆蘭文本明確指出了七十士譯本中留為模糊的內容：七十士譯本第四節中的 **ἄγγελον**（「使者／天使」）被確認為 **נביאו**（*nĕbîʾô*，「祂的先知」）——確切地說，就是 **שמואל**（*Šĕmûʾēl*，「撒母耳」）。動詞 **שלח**（*šālaḥ*，「祂差遣了」）是神聖委任的標準希伯來動詞（參出埃及記三章十節、以賽亞書六章八節），而不定式結構 **למושחני**（*li-mšoḥēnî*，「來膏抹我」），出自 **משח**

（*māšaḥ*,「膏抹」），含有與 **מָשִׁיחַ**（*māšîaḥ*,「彌賽亞、受膏者」）相同的詞根。第二個目的子句 **לגדלני**（*lĕ-gaddĕlēnî*,「使我尊大」），出自 **גדל**（*gdl*,「偉大、成長」）的 Piel 形式，增添了七十士譯本中所無的維度：撒母耳的使命不僅僅是膏抹，更是「使大衛尊大」——將他從默默無聞帶向偉大。

The description of David's brothers is significantly more elaborate than in the LXX. The phrase **יפי התור ויפי המראה** (*yĕpê hat-tōʾar wî-pê ham-marʾeh*, "beautiful in form and beautiful in appearance") directly recalls the vocabulary used to describe Joseph in Genesis 39:6 (**יְפֵה־תֹאַר וִיפֵה מַרְאֶה**, *yĕpēh-tōʾar wî-pēh marʾeh*), Rachel in Genesis 29:17, and even Saul's impressive physicality. The additional details — **הגבהים בקומתם** (*hag-gĕbōhîm bĕ-qômatām*, "tall in their stature") and **היפים בשערם** (*hay-yāpîm bĕ-śĕʿārām*, "beautiful in their hair") — pile up the evidence of the brothers' outward excellence. The mention of hair (**שער**, *śēʿār*) is particularly evocative, recalling Absalom, whose luxuriant hair was the mark of his beauty (2 Samuel 14:25–26), and perhaps also Samson, whose hair was the locus of divine power.

對大衛兄弟們的描寫較七十士譯本顯著更為詳盡。片語 **יפי התור ויפי המראה**（*yĕpê hat-tōʾar wî-pê ham-marʾeh*,「形體俊美、容貌秀麗」）直接呼應了創世記三十九章六節中用以描述約瑟的詞彙（**יְפֵה־תֹאַר וִיפֵה מַרְאֶה**，*yĕpēh-tōʾar wî-pēh marʾeh*）、創世記二十九章十七節中的拉結，乃至掃羅令人印象深刻的體格。額外的細節——**הגבהים בקומתם**（*hag-gĕbōhîm bĕ-qômatām*,「身量高大」）和 **היפים בשערם**（*hay-yāpîm bĕ-śĕʿārām*,「頭髮美麗」）——層層累積了兄弟們外在優越的證據。對頭髮（**שער**，*śēʿār*）的提及尤其引人遐想，令人聯想到押沙龍——他茂密的頭髮是其美貌的標誌（撒母耳記下十四章二十五至二十六節）——或許也聯想到參孫，他的頭髮乃神聖能力之所寄。

The climactic declaration **לוא בחר יהוה אלוהים בם** (*lōʾ bāḥar YHWH ʾĔlōhîm bām*, "YHWH God did not choose them") employs the full divine name **יהוה אלוהים** (*YHWH ʾĔlōhîm*, "YHWH God"), a compound title lending maximum solemnity. The verb **בחר** (*bāḥar*, "to choose, to elect") is the technical term of Israel's election theology

(Deuteronomy 7:6–7, "The LORD your God has chosen you"; Isaiah 41:8–9, "Israel, whom I have chosen"). Its negation here is devastating in its theological precision: these impressive brothers, who possessed everything the world values, were not chosen. The Qumran text's use of **בחר** rather than the LXX's **εὐδοκέω** ("to delight in") shifts the emphasis from divine pleasure to divine sovereignty: this is not merely a matter of delight but of election, a fundamental theological category in Israelite thought.

高潮性的宣告 **לוא בחר יהוה אלוהים בם**（*lōʾ bāḥar YHWH ʾĔlōhîm bām*,「耶和華上帝沒有揀選他們」）使用了完整的神聖名號 **יהוה אלוהים**（*YHWH ʾĔlōhîm*,「耶和華上帝」），這一複合稱號賦予了最大限度的莊嚴。動詞 **בחר**（*bāḥar*,「揀選」）是以色列揀選神學的專用術語（申命記七章六至七節,「耶和華你的上帝揀選了你」；以賽亞書四十一章八至九節,「我所揀選的以色列」）。它在此處的否定在神學精確性上是毀滅性的：這些令人印象深刻的兄弟們——擁有世人所看重的一切——卻未蒙揀選。昆蘭文本使用 **בחר** 而非七十士譯本的 **εὐδοκέω**（「喜悅」），將重點從神聖的喜悅轉移至神聖的主權：這不僅僅是喜悅與否的問題，而是揀選的問題——以色列思想中的一個根本神學範疇。

Strophe 6: The Anointing and Appointment 第六段：膏抹與任命
Hebrew 希伯來文：

וישלח ויקחני מאחר הצואן וימשחני בשמן הקודש וישימני נגיד לעמו ומושל בבני בריתו

Transliteration 音譯：

wa-yišlaḥ wa-yiqqāḥēnî mē-ʾaḥar haṣ-ṣōʾn wa-yimšāḥēnî bĕ-šemen haq-qōdeš wa-yĕśîmēnî nāgîd lĕ-ʿammô û-mōšēl bi-bĕnê bĕrîtô

English Translation 英文翻譯：

But he sent and took me from behind the flock, and anointed me with holy oil, and made me leader of his people, and ruler over the sons of his covenant.

中文翻譯：

祂差遣人來，從羊群後面將我提取，以聖油膏抹了我，立我作祂百姓的領袖，作祂立約之子的統治者。

Exegesis 釋經：

The final strophe of Psalm 151A narrates the anointing itself with a rapid succession of *wayyiqtol* (narrative preterite) verbs: **וישלח** (*wa-yišlaḥ*, "and he sent"), **ויקחני** (*wa-yiqqāḥēnî*, "and he took me"), **וימשחני** (*wa-yimšāḥēnî*, "and he anointed me"), **וישימני** (*wa-yěśîmēnî*, "and he made/set me"). This rapid chain of consecutive verbs conveys the swiftness and decisiveness of divine action — once God determines to act, there is no hesitation, no delay, no gradual process.

詩篇 151A 的最後一段以一連串急促的 *wayyiqtol*（敘事過去式）動詞敘述膏抹本身：**וישלח**（*wa-yišlaḥ*，「祂差遣了」）、**ויקחני**（*wa-yiqqāḥēnî*，「祂提取了我」）、**וימשחני**（*wa-yimšāḥēnî*，「祂膏抹了我」）、**וישימני**（*wa-yěśîmēnî*，「祂立了我」）。這一連串連續動詞的急促節奏傳達了神聖行動的迅捷與果斷——一旦上帝決意行動，便無猶豫、無遲延、無漸進的過程。

The phrase **מאחר הצואן** (*mē-ʾaḥar haṣ-ṣōʾn*, "from behind the flock") is a vivid spatial detail: David was literally behind the sheep, in the rear, in the position of one who follows rather than leads. The preposition **מאחר** (*mē-ʾaḥar*, "from behind") emphasizes the lowliness and hiddenness of David's position — he was not merely among the sheep but behind them. This echoes the language of Psalm 78:70–71: "He chose David his servant and took him from the sheepfolds; from following (**מֵאַחַר**, *mē-ʾaḥar*) the nursing ewes he brought him to shepherd Jacob his people." The verbal and thematic parallel is striking and suggests that Psalm 151A and Psalm 78 draw upon a common tradition of narrating David's election.

מאחר הצואן（*mē-ʾaḥar haṣ-ṣōʾn*，「從羊群後面」）這一片語是一個生動的空間細節：大衛字面上就在羊群的後面、在最末端，處於跟隨者而非帶領者的位置。介詞 **מאחר**（*mē-ʾaḥar*，

「從⋯後面」）強調了大衛所處位置的卑微與隱蔽——他不僅僅是在羊群之中，而是在羊群之後。這呼應了詩篇七十八篇七十至七十一節的語言：「祂揀選了祂的僕人大衛，從羊圈中將他提來；叫他不再跟在（**מֵאַחַר**，*mē-ʾaḥar*）那些帶奶的母羊後面，帶他來牧養自己的百姓雅各。」這種語詞和主題上的平行引人注目，並暗示詩篇 151A 與詩篇七十八篇共同汲取了一個關於大衛蒙揀選的敘事傳統。

The anointing oil is described as **שמן הקודש** (*šemen haq-qōdeš*, "holy oil" or "the oil of holiness"), whereas the LXX had **ἔλαιον τῆς χρίσεως** ("oil of anointing"). The Hebrew emphasis on holiness (**קודש**, *qōdeš*) rather than merely anointing underscores the sacral character of the act: this is not a political appointment but a consecration, a setting apart for sacred purpose.

膏油被描述為 **שמן הקודש**（*šemen haq-qōdeš*，「聖油」或「聖潔之油」），而七十士譯本中則是 **ἔλαιον τῆς χρίσεως**（「膏抹之油」）。希伯來文對聖潔（**קודש**，*qōdeš*）的強調，而非僅僅強調膏抹，突顯了這一行為的神聖特質：這不是一項政治任命，而是一次分別為聖（consecration），為神聖目的而被分別出來。

The final titles conferred upon David are theologically momentous. **נגיד** (*nāgîd*, "leader, prince, designated ruler") is the precise term used for Saul in 1 Samuel 9:16 and for David in 1 Samuel 25:30 and 2 Samuel 5:2 — it designates one who has been divinely appointed to lead but who may not yet be reigning. The return of **מושל** (*mōšēl*, "ruler") here creates an *inclusio* with the first strophe: the one who was appointed *mōšēl* over kids (goats) is now made *mōšēl* over **בני בריתו** (*bĕnê bĕrîtô*, "the sons of his covenant"). This final phrase is theologically extraordinary. God's people are not merely "Israel" or "the nation" but **בני ברית** — covenant sons, children of the divine covenant. David's kingship is thus framed not in ethnic or political terms but in covenantal ones: he rules a covenant community, a people defined by their relationship to God. The entire trajectory of the psalm — from kids to covenant sons, from shepherd to *nāgîd*, from behind the

flock to before the people — is a theology of divine reversal and elevation wrought by sovereign grace.

賦予大衛的最終稱號在神學上意義重大。**נגיד**（*nāgîd*，「領袖、王子、被指定的統治者」）正是撒母耳記上九章十六節中用於掃羅、撒母耳記上二十五章三十節和撒母耳記下五章二節中用於大衛的精確術語——它指定一位已被神聖任命為領袖但可能尚未登基的人。**מושל**（*mōšēl*，「統治者」）在此處的再度出現與第一段落形成了 *inclusio*（首尾呼應）：那位被指派為小山羊之 *mōšēl* 的人，如今被立為 **בני בריתו**（*bĕnê bĕrîtô*，「祂立約之子」）的 *mōšēl*。這最後一個片語在神學上極為不凡。上帝的子民不僅僅是「以色列」或「民族」，而是 **בני ברית**——立約之子，神聖之約的兒女。大衛的王權因此不是在族裔或政治的框架中被界定，而是在聖約的框架中：他所統治的是一個聖約群體、一群以其與上帝之關係來定義自身的百姓。全詩的整體軌跡——從小山羊到立約之子，從牧者到 *nāgîd*，從羊群之後到百姓之前——乃是一套關於神聖逆轉與提升的神學，由主權恩典所成就。

IV. Comparative Theological Reflection: The LXX and Qumran Versions

肆、比較神學反思：七十士譯本與昆蘭版本

Comparing the two versions reveals not simply a longer and a shorter text, but two distinct theological emphases that illuminate each other.

比較兩個版本所揭示的不僅僅是一長一短兩個文本，而是兩種各有側重的神學重心，彼此照亮。

The Septuagint version is structured as a compact narrative arc: humble origins (v. 1), musical gift (v. 2), divine perception (v. 3), anointing (v. 4), rejection of the brothers (v. 5), combat (v. 6), and victory (v. 7). It reads almost as a miniature epic, a Davidic *curriculum vitae* compressed into seven verses. Its superscription foregrounds the Goliath episode,

and the psalm dutifully delivers on this promise. The theology is primarily one of vindication: the small one, anointed by God, triumphs over the cursing Philistine and redeems Israel from shame.

七十士譯本的版本結構為一個緊湊的敘事弧線：卑微的出身（第一節）、音樂的恩賜（第二節）、神聖的察知（第三節）、膏抹（第四節）、對兄弟們的拒絕（第五節）、戰鬥（第六節）、得勝（第七節）。它幾乎可以被當作一部微型的史詩來讀，一份壓縮在七節之中的大衛「履歷書」（*curriculum vitae*）。其標題以歌利亞事件為前景，而詩歌忠實地兌現了這一承諾。其神學重心主要在於「平反」（vindication）：那渺小的人，被上帝膏抹，戰勝了咒詛他的非利士人，將以色列從恥辱中救贖出來。

The Qumran text, by contrast, is contemplative where the LXX is narrative. Its unique middle strophes (strophes 3 and 4) — the meditation on creation's silence, the trees and flock as witnesses, and the triple affirmation of God's omniscience — have no parallel in the Greek and introduce a sapiential, almost mystical dimension to what would otherwise be a straightforward biographical psalm. The young David of the Qumran text is not merely a shepherd-musician; he is a theologian of the hidden God, reflecting on the nature of praise, the limits of creation's testimony, and the adequacy of divine perception. Furthermore, the Qumran text's concluding titles — **נגיד** and **מושל בבני בריתו** — frame David's kingship in explicitly covenantal terms that the LXX does not employ. In the Dead Sea Scrolls version, David is not merely anointed; he is installed as the covenantal ruler of a covenantal people.

相較之下，昆蘭文本在七十士譯本為敘事性的地方則是沉思性的。其獨有的中間段落（第三和第四段）——對受造界之沉默的默想、以樹木和羊群為見證者、以及對上帝全知的三重肯定——在希臘文本中毫無對應，為一首否則將是直截了當之傳記詩篇的作品引入了智慧文學式的、幾近神秘主義的維度。昆蘭文本中的年輕大衛不僅僅是一位牧羊人兼音樂家；他是一位關於「隱藏之上帝」的神學家，在反思讚美的本質、受造界見證的局限、以及神聖察知的充分性。此外，昆蘭文本的結尾稱號——**נגיד** 和 **מושל בבני בריתו**——以明確的聖約用語來

框定大衛的王權，這是七十士譯本所未採用的。在死海古卷版本中，大衛不僅僅被膏抹；他被立為一個聖約子民的聖約統治者。

V. Canonical Status and Theological Significance

伍、正典地位與神學意義

Psalm 151 occupies a liminal canonical space. It is received as canonical Scripture by the Eastern Orthodox churches and the Ethiopian Orthodox Tewahedo Church. The Roman Catholic and Protestant traditions do not include it in their canons, though the Roman Catholic tradition classifies it (along with certain other texts) among the writings worthy of respect if not of dogmatic authority. The Septuagint's own superscription acknowledges this liminality: the psalm is "outside the number" — it is part of the tradition but not part of the count. It is preserved but bracketed.

詩篇第一百五十一篇佔據著一個「閾限性的」（liminal）正典空間。東正教各教會和衣索比亞東正統特瓦希多教會（Ethiopian Orthodox Tewahedo Church）接受它為正典經文。羅馬天主教與新教傳統不將其納入正典，不過羅馬天主教傳統將其（連同某些其他文本）歸入值得尊重但不具教義權威的著述之列。七十士譯本自身的標題已經承認了這種閾限性：此詩「在編號之外」——它屬於傳統的一部分，卻不屬於計數之內。它被保存，但被加了括號。

Yet its theological contribution is undeniable. Psalm 151 gives voice to a profound theology of divine election that resonates with the deepest currents of biblical thought. Its core affirmation — that God sees, hears, and chooses the humble, the hidden, and the overlooked — is not a peripheral doctrine but the very heartbeat of Israel's self-understanding. From the choosing of Abel's offering over Cain's, through the election of the younger Jacob over Esau, to the calling of Moses from the backside of the desert, to the anointing of the shepherd boy David over his impressive brothers, to the birth of the Messiah in a Bethlehem manger — the biblical narrative insists, again

and again, that God's gaze falls where human eyes do not look, and God's choice confounds the wisdom of the world.

然而其神學貢獻是不可否認的。詩篇第一百五十一篇為一種深刻的神聖揀選神學賦予了聲音，這種神學與聖經思想最深層的脈絡共鳴。其核心宣告——上帝看見、傾聽並揀選那卑微的、隱藏的和被忽視的——並非一項邊緣性的教義，而正是以色列自我理解的心跳。從上帝揀選亞伯的供物而非該隱的，到揀選年幼的雅各而非以掃，到從曠野的背面呼召摩西，到膏抹牧羊少年大衛而非他令人印象深刻的兄弟們，再到彌賽亞誕生於伯利恆的馬槽中——聖經的敘事一次又一次地堅持：上帝的目光落在人眼不看之處，上帝的揀選使世界的智慧困惑。

Psalm 151, whether in its Greek compression or its Hebrew fullness, is a witness to this scandalous logic of grace. The small one, the young one, the one behind the flock, the one whose only audience was the trees and the sheep — this is the one whom God anoints, elevates, and sends forth to remove reproach from Israel and to rule over the sons of the covenant.

詩篇第一百五十一篇——無論是在其希臘文的壓縮形式還是希伯來文的完整形式中——都是這一恩典之悖論邏輯的見證。那幼小的、年輕的、在羊群後面的、唯一的聽眾是樹木和羊群的那位——正是上帝所膏抹、所提升、所差遣出去的那位，去除去以色列的羞辱，去統治立約之子。

Soli Deo Gloria. 惟獨榮耀歸予上帝。

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